

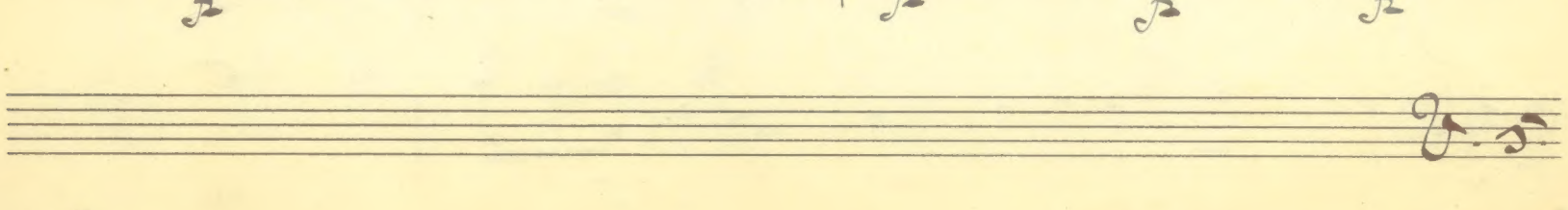
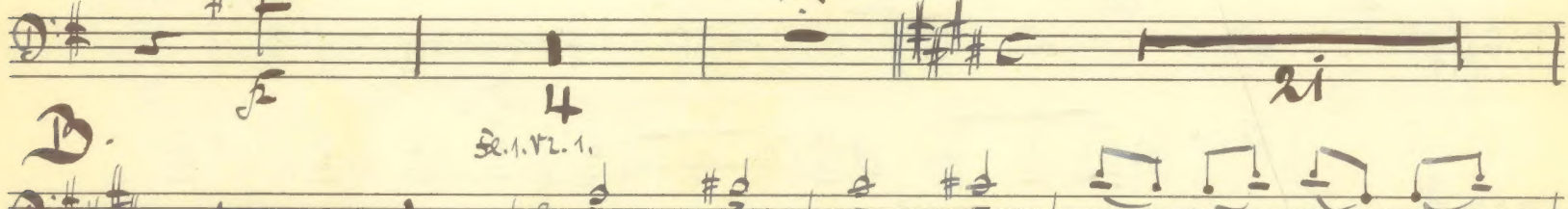
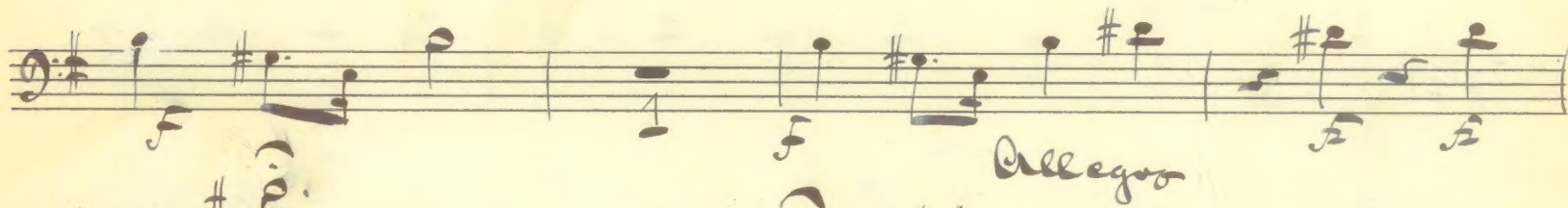
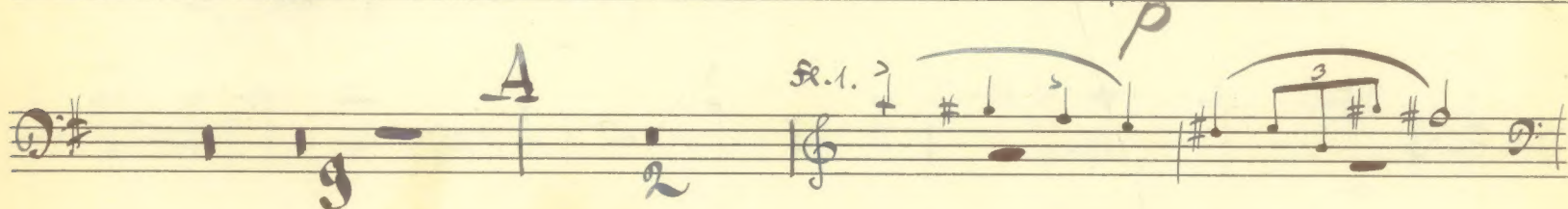


Trombone I.

Symphonie in E-dur (Hörner) von Franz Schubert.

Vervollständigt v. J. F. Barnett.

Adagio



Eigentum von BREITKOPF & HÄRTEL in Leipzig
Unbefugtes Abschreiben verboten.
Aufführungsrecht vorbehalten.

Handwritten musical score for Pos. 1, featuring 12 staves of music in G major (one sharp). The notation includes various note values, rests, and dynamic markings. A large bracket spans the first six staves. A double bar line with a repeat sign is present on the eighth staff. The score concludes with a final cadence on the twelfth staff.

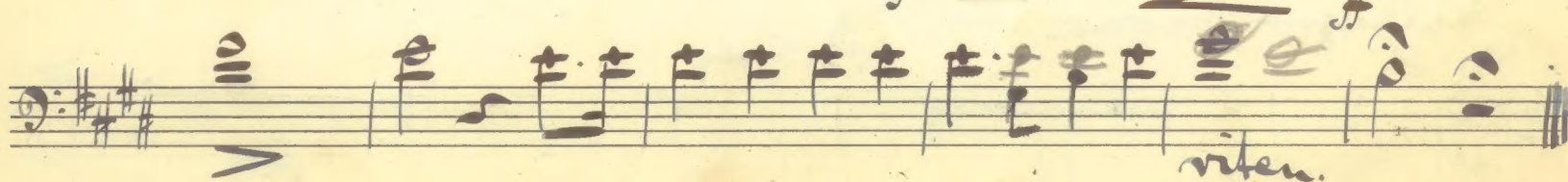
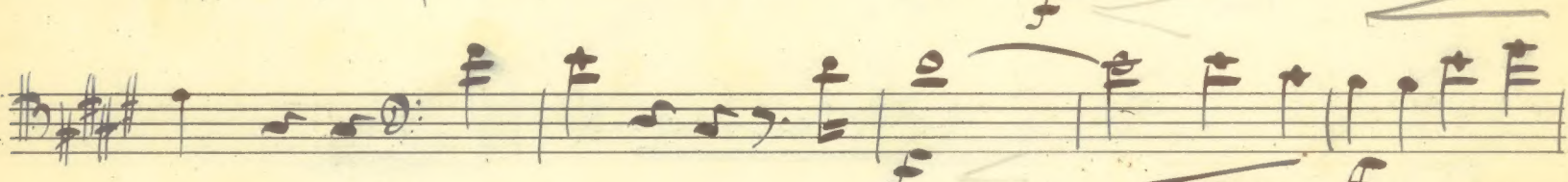
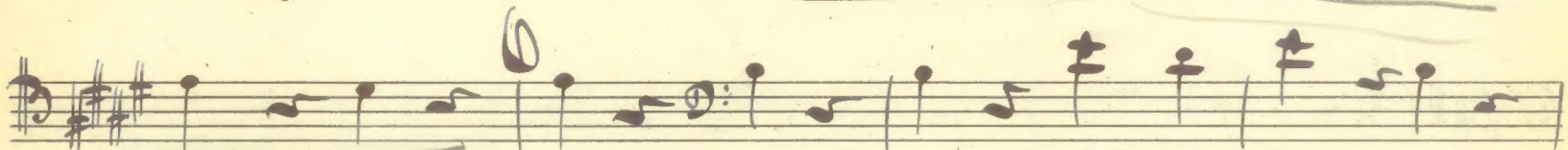
Key markings and annotations include:

- Staff 8: *35* (handwritten), *36* (handwritten), *(Viol. trem.)* (handwritten), *f* (dynamic marking).
- Staff 9: *se. 1. 2.* (handwritten), *f* (dynamic marking).
- Staff 10: *f* (dynamic marking).
- Staff 11: *1* (handwritten).

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. Dynamic markings such as 'cresc.', 'a tempo', 'Timp.', 'pp', 'f', and 'se.' are present. There are also numerical markings like '15', '9', '10', and '11' which likely indicate measure numbers. The handwriting is in dark ink, and there are some light-colored wavy lines drawn over parts of the score, possibly indicating phrasing or editing. The overall style is that of a personal or working manuscript.



Handwritten musical score for Pos. 1, page 4. The score consists of 12 staves of music in G major (one sharp). The notation includes various note values, rests, and dynamic markings. There are several large, dark, diagonal strokes across the middle of the page, possibly indicating corrections or deletions. Handwritten annotations include 'J.', '4-17', '15', '(Timp.)', 'se.', '4', 'Dmp.', and 'cresc.'.



II.

Andante con moto

Handwritten musical score for a section titled "Andante con moto". The score is written on ten staves, with the first five staves containing the main melody and the last five staves containing a woodwind part (likely Trombone or Trumpet). The key signature is D major (two sharps). The time signature is 6/8.

Measure numbers are written below the staves: 10, 10, 9, 13, 6, 6, 16, 11, 12, 1.

Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The tempo marking *Andante con moto* is at the beginning. The section is marked with a large "I" at the start of the woodwind part.

Other markings include "A" and "B" above the first two staves, "Fag." (Fagotto) above the first staff, "C. Trp." (Corn Trompete) above the third staff, "Cor. 1." (Corn 1) above the fifth staff, "aim." (ad libitum) above the sixth staff, "mf" (mezzo-forte) above the seventh staff, "mf" (mezzo-forte) above the eighth staff, "mf" (mezzo-forte) above the ninth staff, and "rall" (rallentando) above the tenth staff.

Scherzo.*Allegro vivace.*

Handwritten musical score for a section titled "Scherzo". The score is written on one staff. The key signature is D major (two sharps). The time signature is 3/4.

Measure numbers are written below the staff: 11, 26.

The section is marked with a large "A" and "Trimp." (Trompe) above the staff.

Handwritten musical score for a piece titled "Pos. 1.". The score is written on six staves. The first staff is in G major (one sharp) and 2/4 time, featuring a treble clef and a key signature of one sharp. It includes a trill (tr) and a fermata. The second staff is in G major and 2/4 time, featuring a treble clef and a key signature of one sharp. It includes a trill (tr) and a fermata. The third staff is in G major and 2/4 time, featuring a treble clef and a key signature of one sharp. It includes a trill (tr) and a fermata. The fourth staff is in G major and 2/4 time, featuring a treble clef and a key signature of one sharp. It includes a trill (tr) and a fermata. The fifth staff is in G major and 2/4 time, featuring a treble clef and a key signature of one sharp. It includes a trill (tr) and a fermata. The sixth staff is in G major and 2/4 time, featuring a treble clef and a key signature of one sharp. It includes a trill (tr) and a fermata.

Trimp.
 my
 Poco meno Allegro
 (Str. pizz.)
 2. V. 1.
 Scherzo da Capo.

Handwritten musical score for a piece titled "Allegro giusto". The score is written on four staves. The first staff is in G major (one sharp) and 2/4 time, featuring a treble clef and a key signature of one sharp. It includes a trill (tr) and a fermata. The second staff is in G major and 2/4 time, featuring a treble clef and a key signature of one sharp. It includes a trill (tr) and a fermata. The third staff is in G major and 2/4 time, featuring a treble clef and a key signature of one sharp. It includes a trill (tr) and a fermata. The fourth staff is in G major and 2/4 time, featuring a treble clef and a key signature of one sharp. It includes a trill (tr) and a fermata.

Allegro giusto
 A
 cresc.
 6. 5.

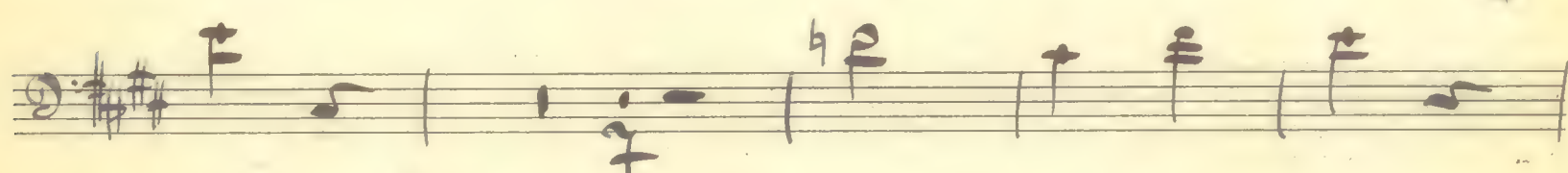
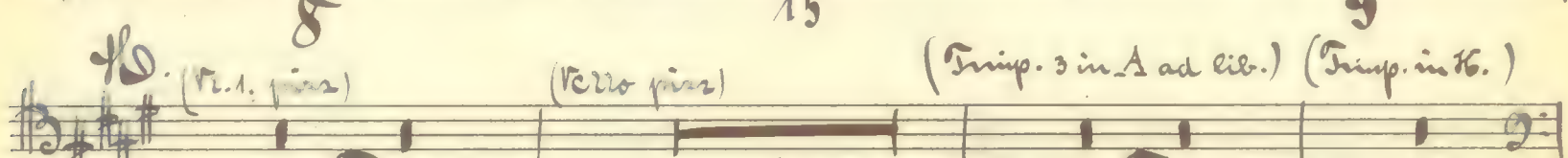
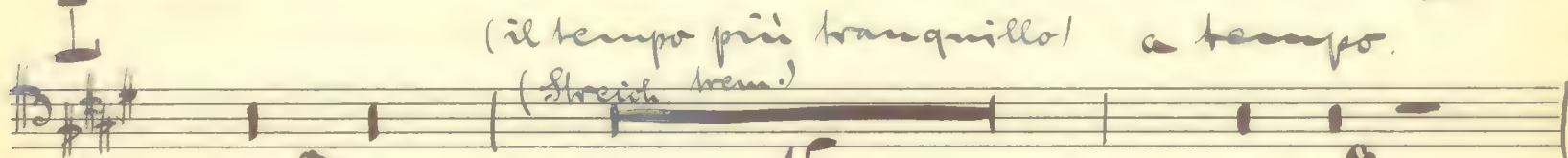
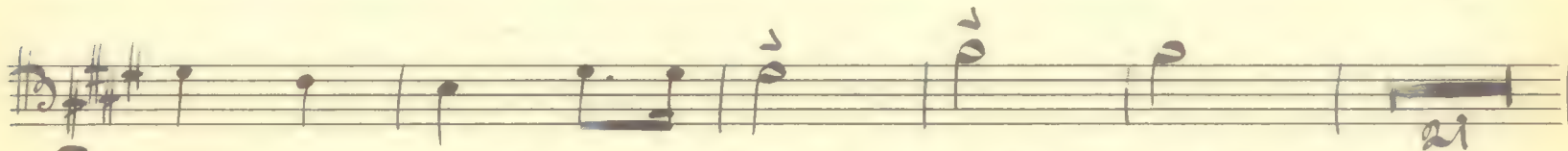
8

Handwritten musical score in G major (one sharp) and 2/4 time. The score consists of 12 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The second staff has a measure marked '16'. The third staff begins with a double bar line and a key signature change to G major. The fourth staff has a measure marked '21'. The fifth staff has a measure marked '8' and a measure marked '15'. The sixth staff has a measure marked '10-8-32' and a measure marked '8'. The seventh staff has a measure marked '10-8-32' and a measure marked '8'. The eighth staff has a measure marked '10-8-32' and a measure marked '8'. The ninth staff has a measure marked '10-8-32' and a measure marked '8'. The tenth staff has a measure marked '10-8-32' and a measure marked '8'. The eleventh staff has a measure marked '10-8-32' and a measure marked '8'. The twelfth staff has a measure marked '10-8-32' and a measure marked '8'. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score in G major (one sharp) and 2/4 time. The score consists of 12 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The second staff has a measure marked '16'. The third staff begins with a double bar line and a key signature change to G major. The fourth staff has a measure marked '21'. The fifth staff has a measure marked '8' and a measure marked '15'. The sixth staff has a measure marked '10-8-32' and a measure marked '8'. The seventh staff has a measure marked '10-8-32' and a measure marked '8'. The eighth staff has a measure marked '10-8-32' and a measure marked '8'. The ninth staff has a measure marked '10-8-32' and a measure marked '8'. The tenth staff has a measure marked '10-8-32' and a measure marked '8'. The eleventh staff has a measure marked '10-8-32' and a measure marked '8'. The twelfth staff has a measure marked '10-8-32' and a measure marked '8'. The score includes various musical notations such as notes, rests, and dynamic markings.

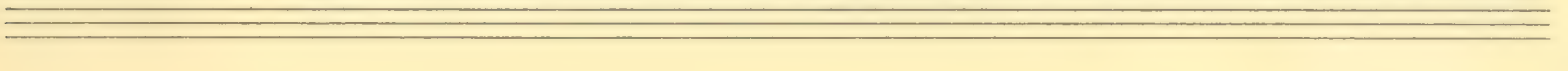
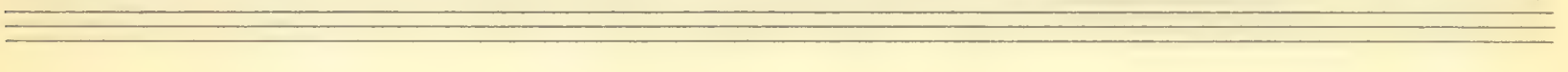
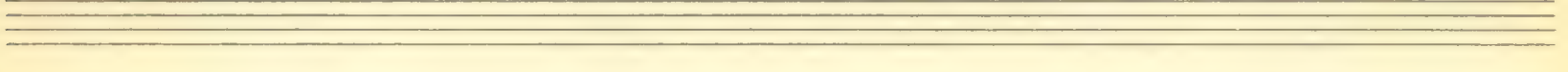
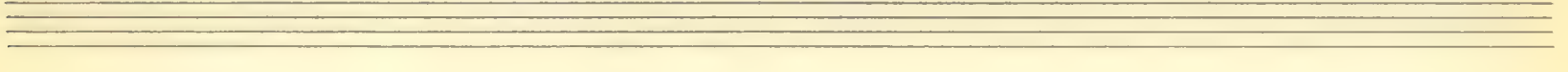
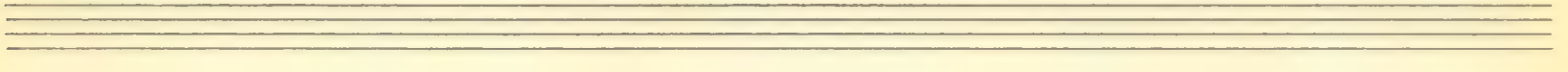
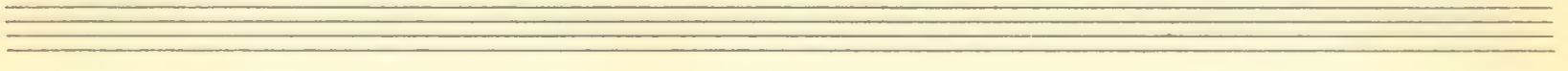
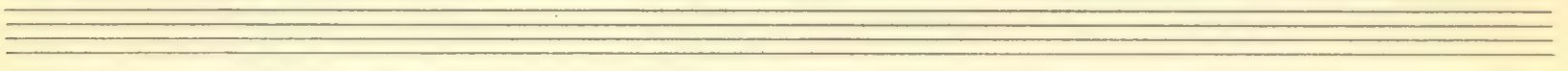
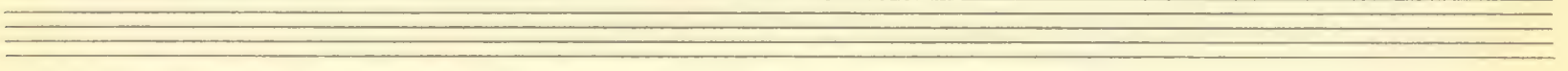
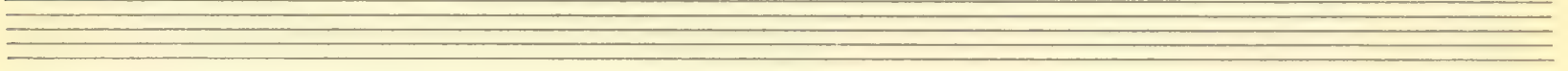
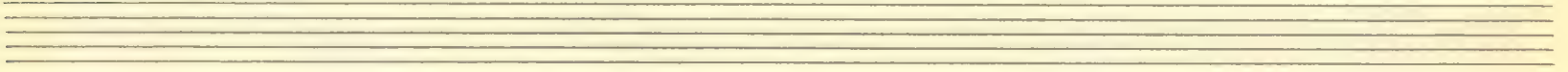
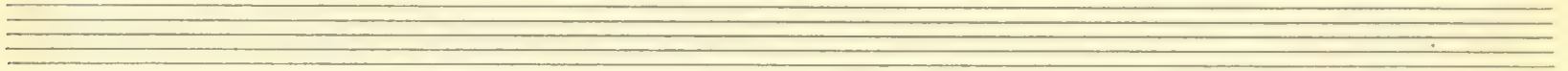
Handwritten musical score for "The Rose Tree" in G major. The score consists of ten staves of music. The key signature is G major (one sharp). The time signature is common time (C). The music is written in a single melodic line. The score includes various musical notations such as notes, rests, and bar lines. There are several annotations and markings throughout the piece, including "1. 2. 3.", "D. (Simp.)", "19.", "41.", "12", "17", "18", "Pos. 2.", "F. S.", and "7". The score is written on aged, yellowed paper.

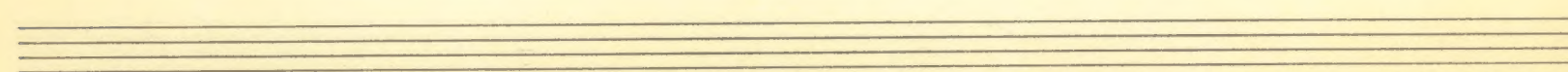
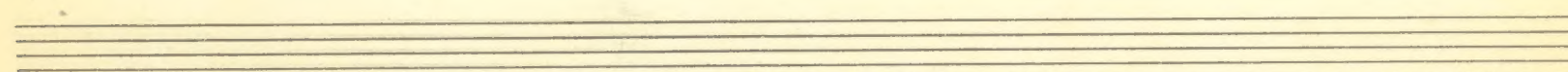
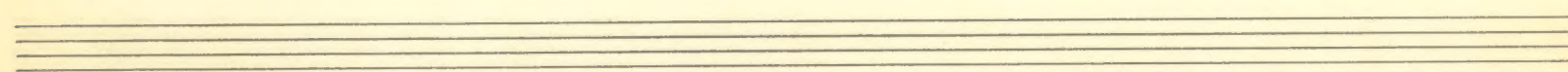
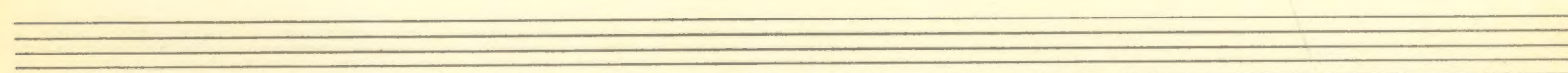
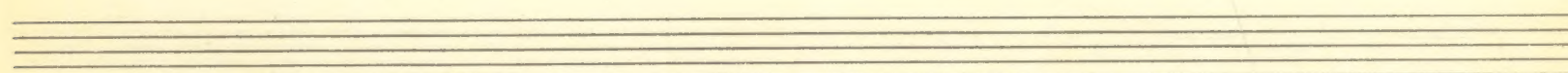
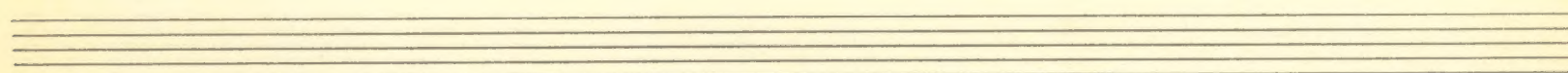
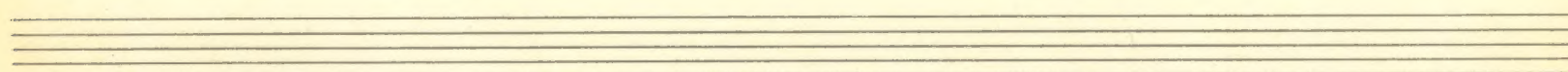
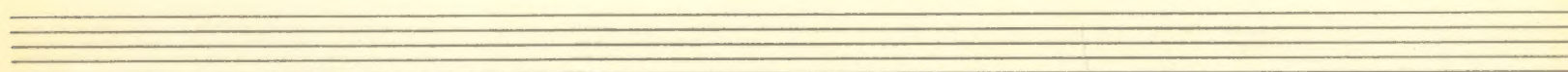
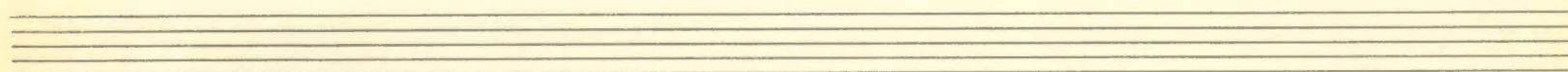
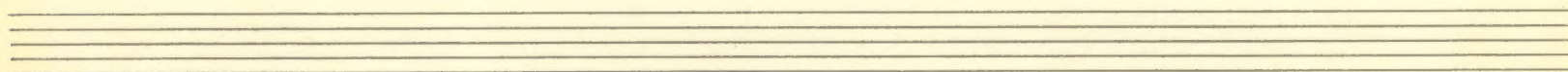
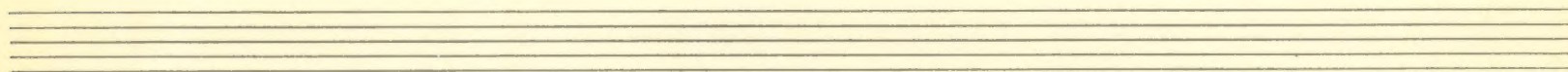
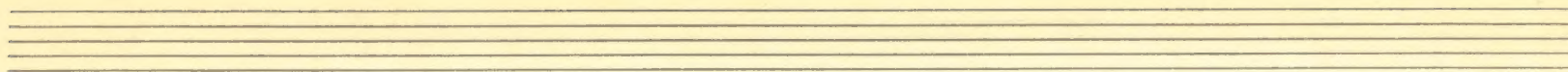
10 *Tr.*

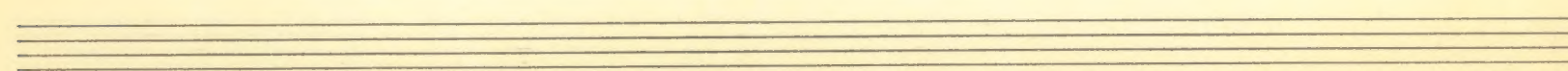
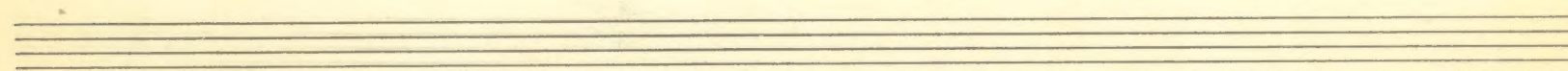
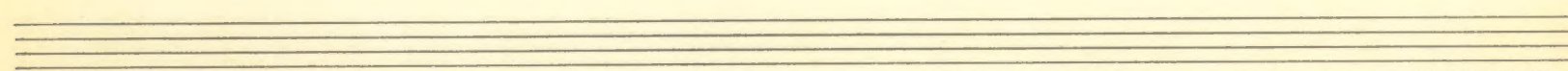
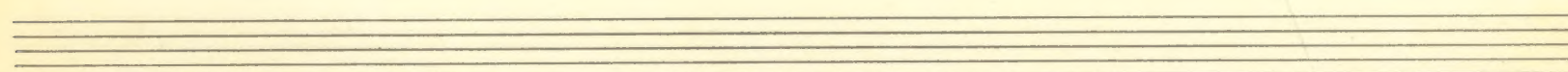
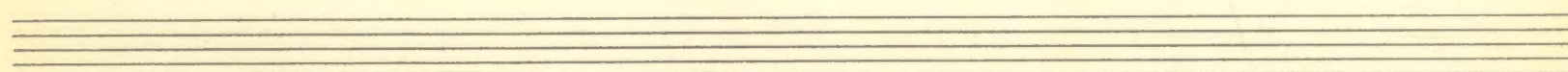
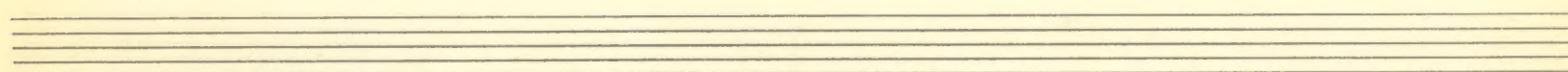
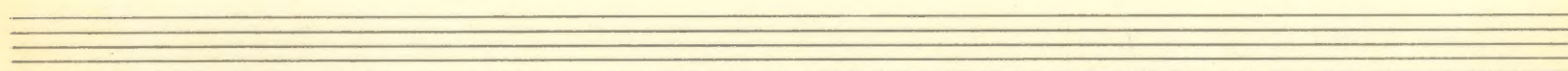
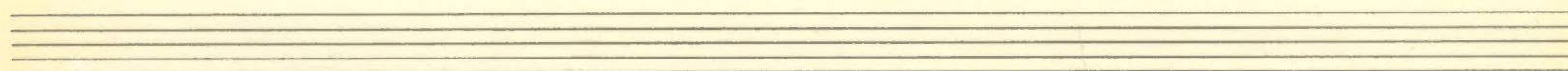
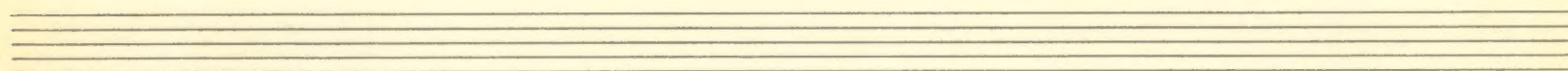
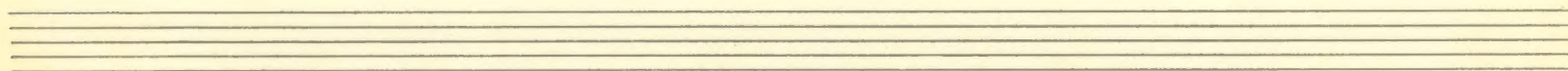
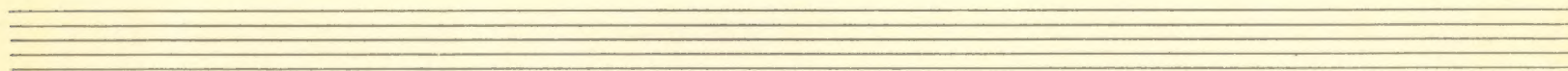
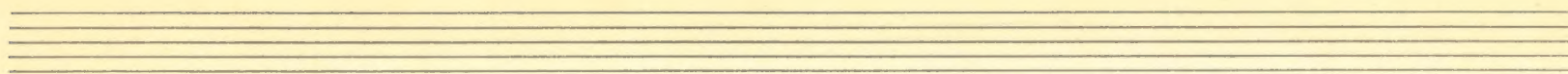


Handwritten musical score for a piece in D major, 2/4 time. The score consists of 11 staves. It begins with a treble clef and a key signature of two sharps (F# and C#). The first staff has a measure rest marked '22'. The second staff has a first ending bracket labeled '1.'. The third staff has a 'poco riten.' marking and a 'a tempo' marking. The fourth staff has a 'cresc.' marking. The fifth staff has a 'poco più animato' marking. The sixth staff has a 'f' dynamic marking. The seventh staff has a 'riten.' marking. The eighth staff has a 'f' dynamic marking. The ninth staff has a 'riten.' marking. The tenth staff has a 'f' dynamic marking. The eleventh staff ends with a double bar line and a 'Fine.' marking.

Fine.







Musik für Blech-Blasinstrumente

Etüden und Studienwerke

H. Kling

Horn-Schule, deutsch-französisch. E.B. 1459.
Horn-Schule, deutsch-englisch. E.B. 1739.
40 charakteristische Etüden f. Horn. E.B. 1551.
15 klassische Transkriptionen in Form von
Duos concertants für 2 Ventilhörner.

G. Kopprasch

60 Etüden für Althorn. Op. 5. 2 Hefte.
60 Etüden für Baßhorn. Op. 6. 2 Hefte.

J. Kosleck

Große Schule für Cornet à Pistons u. Tromp.
2 Teile. E.B. 1134/35.

Orchester-Studien

Sammlungen schwieriger Stellen aus Tonwerken
für Kirche, Theater und Konzertsaal.

Für Trompete (J. Kosleck). E.B. 2144.
Für Baßtuba (F. Teuchert). E.B. 2244.

T. Sauveur

24 technische Etüden für Cornet à Pistons
oder Horn in B.
Solobuch für Horn (H. Kling). E.B. 2166.

Richard Wagner-Orchesterstudien

Für Horn (O. Kling). E.B. 4602.
Für Trompete (C. Höhne). E.B. 4727.
Für Posaune (K. Hausmann). E.B. 4630.
Für Baßtuba und Kontrabaßtuba (E. Teuchert).
E.B. 4604.

Zur Übung im Zusammenspiel für Blasinstr.
Sätze aus Kammermusikwerken. Hrg. v. Fr. Hermann.
Band I. Für Oboe, Klar., Fagott u. Horn. E.B. 1755.
Band II. Für Fl., Oboe, Klar., Fag. u. Horn. E.B. 1756.

Horn und Klavier

L. v. Beethoven

Sonate in Fdur. Op. 17. E.B. 1553.

L. Bödecker

Zwei Phantasiestücke. Op. 35.
Nr. 1. Elegie. Nr. 2. Capriccio.

H. Eichborn

Sonate in Es. Op. 7.
Phantasie über Lieder v. Chopin. Esdur. Op. 8.
Vier Lieder. Op. 9.
1. Wiegenlied. 2. Frühlingslied. 3. Morgenlied. 4. Abendlied.
Lebenswogen. Op. 10. Barkarole.
Rondo brillant. Fdur. Op. 11.
Erste Suite. Op. 12.
Fünf Tonbilder. Op. 13.
1. Menuett. 2. Die Laute. 3. Romantischer Nachhall.
4. Salve Regina. 5. Entschlummern.

G. Goltermann

Andante a. d. Vell.-Konz. Op. 14. (F. Gumbert.)

H. Haebner

Heidelberger-Potpourri. Op. 26.
Kommerslieder f. Cornet à Pistons u. Klavier. E.B. 1321.

Joseph Haydn

Zwei Horn-Konzerte.
Mit Kadenz von E. Mandyczewski. Nr. 1. Ddur.
E.B. 3031. Nr. 2. Ddur. E.B. 3032.

H. Hofmann

Elegie Asdur. Op. 70 Nr. 2. (F. Gumbert.)

J. R. Lewy

Cantabile Bdur. Op. 11.

W. A. Mozart

Horn-Konzerte. (H. Kling.)
Nr. 1. Ddur. [Werk 412.] E.B. 2561. Nr. 2. Esdur.
[Werk 417.] E.B. 2562. Nr. 3. Esdur. [Werk 447.]
E.B. 2563. Nr. 4. Esdur. [Werk 495.] E.B. 2564.
Konzert-Rondo. Esdur. [Werk 371.] E.B. 3033.
Quintett. Esdur. [Werk 407.] E.B. 3034.
Andante. Bdur. [Werk 407.]
Aus dem Horn-Quintett. (E. Naumann.)

Max Reger

Romanze Gdur.
Für Horn und Piano (C. Preuß). E.B. 3424.
Für Trompete und Piano (A. Piquet). E.B. 4763.

C. Reinecke

Kavatine Esdur. Op. 93. A. König Manfred (F. Gumbert.)

R. Schumann

Adagio und Allegro in As. Op. 70. E.B. 842.

L. Sinigaglia

Zwei Stücke. Op. 28. 1. Lied. 2. Humoreske.

R. Wagner

Album ausgew. Stücke. (F. J. Lftl.) E.B. 4618.
Lohengrins Ankunft u. Abschied a. Lohengrin
(W. Kleinecke).

A. Wallnöfer

Meditation über das Adagio aus Beethovens
Mondschein-Sonate (Op. 27 Nr. 2).

C. M. v. Weber

Concertino in Emoll. Op. 45. (H. Kling.)
E.B. 2509.

G. Zeller

Charakterstück in D. | Konzertino C moll.

Kammermusik mit Blechblasinstrumenten

Ludwig van Beethoven

Septett in Esdur. Op. 20.
Für Viol., Vla., Horn, Klar., Fag., Vell. und Baß.
Partitur: P.B. 1152. Stimmen: E.B. 926.

Sextett in Esdur. Op. 71.

Für Klar., 2 Hörner und 2 Fag.
Partitur: P.B. 1334. Stimmen: K.M. 1551.

Sextett in Esdur. Op. 81 b.

Für 2 Viol., Vla., Vell. und 2 Hörner.
Partitur: P.B. 1153. Stimmen: E.B. 1238.

Oktett in Esdur. Op. 103.

Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.
Partitur: P.B. 1332. Stimmen: K.M. 1554.

Marsch für 2 Klar., 2 Hörner und 2 Fag.

Partitur: P.B. 1335. Stimmen: K.M. 1556.

Rondino in Esdur.

Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.
Partitur: P.B. 1333. Stimmen: K.M. 1557.

Drei Equale für 4 Posaunen.

Partitur: P.B. 1336. Stimmen: K.M. 1555.

Heinrich Hofmann

Oktett in Fdur. Op. 80.

Für 2 Viol., Vla., Vell. Flöte, Klar., Horn und Fag.
Stimmen: K.M. 1517.

W. A. Mozart

Konzertantes Quartett.

Für Oboe, Klar., Horn u. Fagott in Es. [Köch.-Verz. Anh. I, 9.]
Stimmen: K.M. 893/895.

Mit Orchesterbegleitung (R. Stark).

Partitur: P.B. 524. Orchesterstimmen: O.B. 559.

Quintett Nr. 3. Esdur.

Für Viol., 2 Violon, Horn und Vell. [Werk 407.]
Partitur: P.B. 1167. Stimmen: K.M. 79.

Wiegenlied.

Für Horn mit Streichorchester. (C. Walther.) [Werk 350.]

J. Pezel

Zwei Suiten. (A. Schering.)

Für 2 Trompeten und 3 Posaunen.
Partitur: P.B. 2040. Stimmen: O.B. 1883/84.

J. H. Schein

Suite Nr. 22. Für 4 Hörner. (Aus Banchetto musicale 1617.)

G. Schreck

Divertimento für 2 Flöten, Oboe, 2 Klar., 2 Hörner u. 2 Fag.
Partitur: P.B. 1837. Stimmen: K.M. 1576/77.

Fr. Schubert

Oktett in Fdur. Op. 166.

Für 2 Viol., Vla., Vell., Baß, Klar., Horn und Fag.
Partitur: P.B. 1156. Stimmen: K.M. 20/21.

Menuett und Finale eines Oktetts in Fdur.

Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.
Partitur: P.B. 1343. Stimmen: K.M. 22.

Eine kleine Trauermusik in Es moll.

Für 2 Klar., 2 Fag., Kontrafag., 2 Hörner und 2 Pos.
Partitur: P.B. 1344. Stimmen: K.M. 23.

5 Duette für 2 Singst. oder 2 Waldhörner.
1. Mälied „Grüner wird die Au“. 2. Mälied „Der Schnee
zerinnt“. 3. Der Morgenstern „Stern der Liebe“. 4. Jäger-
lied „Frisch auf ihr Jäger“. 5. Lützows wilde Jagd
„Was glänzt dort vom Walde“. D. L. V. 4306.

R. Wagner

Brautlied und Gebet aus Lohengrin.

Für 4 Hörner in F. (F. J. Lftl.) Stimmen: K.M. 1578.

Kammermusik mit Klavier

Ludwig van Beethoven

Quintett in Esdur. Op. 16.
Für Klavier, Oboe, Klar., Horn u. Fag. Stimmen: K.M. 854.

Trio in Edur. **W. A. Mozart**

Für Klavier, Viol. und Vell. oder Vla. oder Horn nach
dem Quintett für Horn und Streichinstrumente (E. Nau-
mann). [Werk 407.] — Stimmen: K.M. 1367.

Quintett in Esdur.

Für Klavier, Oboe, Klar., Horn und Fagott. [Werk 452].
Stimmen: K.M. 874.

Carl Reinecke

Trio in Amoll. Op. 188.

Für Klavier, Oboe u. Horn. — Stimmen: K.M. 1238/39.

Trio in Bdur. Op. 274.

Für Klavier, Klar. u. Horn. — Stimmen: K.M. 1368/69.

Robert Schumann

Andante und Variationen in Bdur. Op. 46.

Für 2 Klav., 2 Velle. u. Horn. — Stimmen: K.M. 898/899.

Ludwig Thuille

Sextett in Bdur. Op. 6.
Für Klavier, Flöte, Oboe, Klar., Horn und Fagott.
Stimmen: K.M. 807/808.

Th. H. H. Verhey

Quintett in Esdur. Op. 20.
Für Klavier, Oboe, Klar., Horn und Fagott.
Stimmen: K.M. 885/886.

Fritz Volbach

Quintett in Esdur. Op. 24.
Für Klavier, Oboe, Klar., Horn und Fagott.
Stimmen: K.M. 924/925.

Für Orchester

Besetzung für Blechblasinstrumente

Altpreuß. Kavalleriemarsch „Backhoff-Küras-
sier“ 1783.
(Musik a. preuß. Hofe. Nr. 16.) Neu Instrum. v. E. Ruth.
Partitur. 14 Orchesterstimmen.

2 Altenglische Short Troops.

(Musik am preuß. Hofe. Nr. 10.) Bearb. v. Th. Kewitsch.
1. Short Troop of the 1st Regiment of the Guards.
2. The Duke of Yorks Short Troop.
Partitur. 15 Orchesterstimmen.

Cavos

Preuß. Armeemarsch Nr. 20 (im langs. Schritt).
(Musik a. preuß. Hofe. Nr. 17.) Neu Instrum. v. Th. Kewitsch.
Partitur. 15 Orchesterstimmen.

G. A. Fischer

Prälud. u. Fuge ü. d. Choral „Ein feste Burg“.
Für Orgel mit 15 Bläsern. — Partitur: P.B. 1144. 15 Or-
chesterstimmen. O.B. 796. Kleine Besetzung: Trompete
in F, 3 Posaunen und 2 Pauken. O.B. 795.

J. E. Habert (1833—1896)

Trauermärsche. Nr. 1 und 2b.
Für 2 Flügelhörner in B, Baßflügelhorn in B (Tenorhorn)
und Baßposaune. — Partitur: P.B. 1371.

Heinrich, Prinz von Preußen

Präsentiermarsch d. Kais. I. Matrosen-Divis.
Für Kavallerie-, Artillerie- oder Jägermusik.

Fr. Hr. Himmel (1765—1814)

Wiegenlied von Gotter.
(Musik am preuß. Hofe. Nr. 11.) Instrum. v. A. Schinck.
14 Orchesterstimmen.

2 Altenglische Militärmärsche.

(Musik am preuß. Hofe. Nr. 9.) Bearb. v. Th. Kewitsch.
1. Quick-Marsch „The Duke of Yorks Favourite“
2. Marsch a. d. Oper „The Siege of Belgrad“.
18 Orchesterstimmen.

R. Nováček

Sinfonietta für 8 Blasinstrumente. Op. 48.

Partitur: P.B. 1917. Stimmen: O.B. 1751/52.

Alter Regimentsmarsch. „Prinz von Coburg.“

(Musik am preuß. Hofe. Nr. 15.) Für 3 Tromp. in Es
und 2 Pauken. Eingeleitet von G. Thouriet.

Jean Sibelius (geb. 1865)

Valse triste a. d. Musik zu Arvid Järnefelts
Drama „Kuolema“. Op. 44.

Für Infanteriemusik bearb. v. J. H. Matthey. 22 Orchester-
stimmen: O.B. 1947. Für Kavalleriemusik bearb. von
Rud. Britzke. 18 Orchesterstimmen: O.B. 1967.

Großer Tusch und Fanfaren beim Vorzeigen
der Schilde a. d. Musik z. Turnier a. d. Hof-
feste „Der Zauber der weißen Rose“.

(Musik am preuß. Hofe Nr. 12.) Instrum. v. Ad. Schinck.
14 Orchesterstimmen.

R. Wagner (1813—1883)

Feierlicher Zug zum Münster aus Lohengrin
bearbeitet von A. Franz und J. H. Matthey.
Für Infanteriemusik. 15—37 Orchesterstimmen: O.B. 1531.
Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.
27 Orchesterstimmen: O.B. 1531 a.

Finale zum I. Akt aus Lohengrin, bearb. v.
A. Franz und J. H. Matthey.

Für Infanteriemusik. 15—29 Orchesterstimmen: O.B. 1537.
Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.
22 Orchesterstimmen: O.B. 1537 a.

König Heinrichs Aufruf aus Lohengrin, be-
arbeitet von J. Kosleck.

Partitur: P.B. 409. 12 Orchesterstimmen: O.B. 368.

Kriegsfanfaren und Königsgebet aus Lohen-
grin, bearbeitet von Carl Walther.

Für Infanteriemusik. 32 Orchesterstimmen: O.B. 365.
Für Kavalleriemusik: 34 Orchesterstimmen: O.B. 366.

Große Phantasie aus Lohengrin, bearbeitet
von A. Franz und J. H. Matthey.

Für Infanteriemusik. 29 Orchesterstimmen: O.B. 1681.
Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.
25 Orchesterstimmen: O.B. 1681 a.

C. Wilhelm (1815—1873)

Kavalleriemarsch (Wrangelmarsch). Op. 13.

Bearbeitet von Fr. Hoffmann.

Für Kavallerie-, Jäger- und Pioniermusik.

Partitur: P.B. 1826. 20 Orchesterstimmen: O.B. 1660.

Die Wacht am Rhein. Eingef. v. Fr. Hoffmann.

Für Infanterie-, Kavallerie-, Jäger- und Pioniermusik.
25 Orchesterstimmen: O.B. 1658.